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ENGRAVINGS
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THE SOCIETY OF
ICONOPHILES

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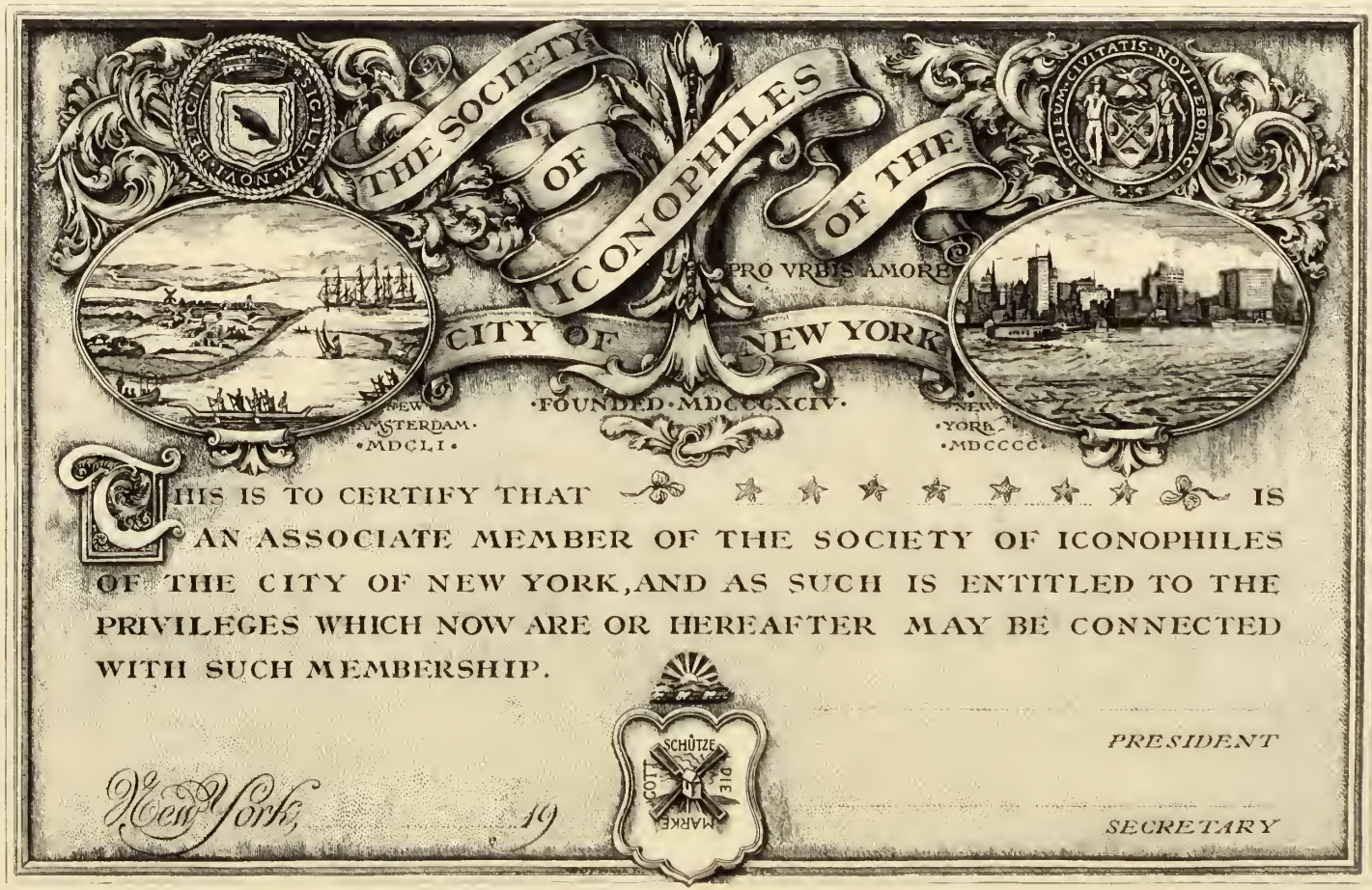
CATALOGUE OF THE ENGRAVINGS ISSUED BY THE SOCIETY OF ICONOPHILES


THE SOCIETY OF ICONOPHILES OF THE
PRO VRBIS AMORE
CITY OF NEW YORK
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THIS IS TO CERTIFY THAT
IS AN ASSOCIATE MEMBER OF THE SOCIETY OF ICONOPHILES OF THE CITY OF NEW YORK, AND AS SUCH IS ENTITLED TO THE PRIVILEGES WHICH NOW ARE OR HEREAFTER MAY BE CONNECTED WITH SUCH MEMBERSHIP.
SCHÜTZE
COLT
DIE
MARKE
PRESIDENT
New York, 19
SECRETARY

CATALOGUE
OF
THE ENGRAVINGS
ISSUED BY
THE SOCIETY OF ICONOPHILES
OF THE CITY OF NEW YORK

MDCCCXCIV—MCMVIII

COMPILED BY
RICHARD HOE LAWRENCE
WITH AN INTRODUCTION BY
WILLIAM LORING ANDREWS

NEW YORK
ANNO DOMINI MCMVIII

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INTRODUCTION

Mrs. Martha J. Lamb, writing in 1876, tells us that "clubs had long been one of the features of New York life, but prior to 1825 they were small and attained no special publicity, nor did they multiply rapidly for another decade." "Notwithstanding,"—she continues,—"New York is now the second city in the world (London standing first), in the number and membership of its clubs, there being in operation within the city limits upwards of one hundred, with a membership in the aggregate of not less than fifty thousand."* This enumeration must have included, we judge, every sort and kind of an organization in the city of a social, civic, commercial, scientific or political character, most of which were of an ephemeral nature, and long since ceased to exist. How short-lived the great majority of them were, is shown by the fact that only three strictly social clubs are now in existence that were established before the civil war; namely, the Union Club, founded in 1836, the Century Association in 1847, and the Harmonie Club, organized in 1852.

The Union League Club—organized as a purely patriotic and political association, but now largely social in character—which is next in longevity to the afore-mentioned was founded in 1863; the University Club in 1865. The last named, however, failed at first to receive the support and en-

*The first Club house erected on Manhattan Island of which we have a picture is the "Belvedere." A facsimile of the engraving of this building in the New York Magazine for August, 1794, forms No. 9, Series V, of the publications of the Society.

couragement of the class for whose benefit it was intended, and for a number of years the breath of life was kept in its body corporate by the small group of college graduates who inaugurated the movement. They resolved themselves into the University Dining Club, which is still in existence, or was until quite recently, and thus preserved the organization of the University Club as we find it to-day, domiciled in its beautiful building on the corner of Fifty-fourth Street and Fifth Avenue.

The Grolier Club of New York had the reverse of this experience. Limited at the outset to fifteen members, it at once became apparent that room for an association of this character existed and it speedily outgrew the designs and expectations of its founders, both as to its scope and the limit of membership. The Society of Iconophiles in its humbler and narrower sphere has encountered similar good fortune. It originated in what was felt at the time by some, at least, of its founders to be a passing fancy that in a year or so would exhaust itself, and the gift of continuance that the Society has displayed has been to these "doubting Thomases" a source of wonderment as well as of gratification. Fifteen years have now passed over its head; it has outgrown its experimental stage, and the interest of its members, and of a (necessarily limited) portion of the community in its work, appears still to be unabated.

To fix with aforethought the proper time and season in which to inaugurate a movement of this character is a sign of good judgment; to stumble upon it unwittingly, as apparently did the founders of both the Grolier Club and the Society of Iconophiles, may be regarded as a stroke of blind good fortune.

In the year 1893, Mr. Edwin Davis French, whose occupation for nearly a quarter of a century previously, had been that of an engraver upon silver, and who was for many years in charge of the engraving department of the Whiting Company, turned his attention to the designing and engraving of book-plates, which had then just begun to acquire popularity and to become a fad, not only among book-collectors but with many who made slight or no pretentions to that title.

The following year Mr. French was commissioned by the newly fledged Society of Iconophiles to draw and engrave on copper, a series of views of

buildings of interest in the city of New York, before the rapid march of improvement should sweep away these few remaining relics of the olden time.* It was a modest attempt to imitate the publications of Bourne and Peabody, issued in the early part of the last century, which are now so highly prized by all lovers and collectors of pictures of old New York, for the beauty of the engravings as well as for their historic interest.

The production of this series of views was all that was contemplated by the writer when, one mid-winter's day, he journeyed to Wall Street and submitted the project he had in mind to a few of his bibliomaniacal friends whom he chanced to meet; but he found that he had under-estimated their civic love and pride, and failed to fitly measure the strength of their print-collecting proclivities. They one and all heartily seconded his proposal, and the outcome was the formation of The Society of Iconophiles, an association which probably may claim the doubtful distinction of having the most limited membership of any book or print club *now* in existence in this city. The Bradford Club, however, which flourished for a few years in the middle of the last century, was a still closer corporation, only five names being inscribed upon its roll of members.†

Mindful of the Dutch origin of their city, the Iconophiles adopted for the seal of their society, at the suggestion of the late Mr. Edwin B. Holden, a windmill with the legend *Gott schutze die Marke.* This seal appears upon the covers or wrappers of all the Society's publications except the Pennell lithographs, until 1906, when Mr. Sidney L. Smith engraved a new seal, which was also designed by Mr. Holden.

The motto of the Society, *Pro Urbis Amore*, was suggested by Mr. Beverly Chew. It was not adopted until 1901, and was first used upon the certificate of membership designed and engraved by Mr. French.

The six original members of the Society were, in alphabetical order, William L. Andrews, Edward H. Bierstadt, Beverly Chew, Edwin B. Hol-

*Four of these buildings have already disappeared.

†The five members of the Bradford Club were J. Carson Brevoort, Wm. Menzies, Charles Congden, John B. Moreau and Charles C. Moreau. Only eight books were published by it, the editions limited to 125 copies, 75 for subscribers and 50 Club copies for private distribution only and not to be sold.

den, Richard H. Lawrence and Marshall C. Lefferts. To these were added subsequently: Samuel P. Avery, Charles B. Foote, William F. Havemeyer and J. Harsen Purdy.

This completed the active membership of the Society, the limit of which has never been extended despite the efforts of some of its members from time to time to have the number increased.

This little circle remained unbroken for less than three years. The first to pass out from it into that far country from which no traveller returns, was Edward Hale Bierstadt, one of the most active and interested of its members, who died December 19, 1896.*

On September 20, 1900, the necrology of the Society was still further lengthened by the death of the ardent collector of first editions of English and American authors, Charles B. Foote,† (to whom Edmund Gosse dedicated his *Gossip in a Library* published in 1892), and on August 11, 1904, by the demise of Mr. Samuel P. Avery, the eldest, but one of the most active and helpful of its members, as it was ever his wont to be in the many public institutions of the city with which he was connected during his long and useful life, and to which he contributed unstintedly of his time and means.

Messrs. Junius S. Morgan, Tracy Dows and R. T. H. Halsey were elected to fill these vacancies as they severally occurred.

On June 8, 1906, Mr. Edwin B. Holden, one of the six original members of the Society, died at his residence on Riverside Drive. No member of the Society had its interests more at heart or devoted more time or atten-

*Mr. Bierstadt was one of the most patient and painstaking of bibliographers. The preparation of the *Bibliography of English Literature* in four volumes (1893–1905), probably involved more labor and study than any other of the publications of the Grolier Club. The Committee first placed in charge of this work was composed of Messrs. Lefferts, Chew, Bierstadt and Pierson, and most of the proofs of the first volume (all that was completed before Mr. Bierstadt's death) were read and corrected by Mr. Bierstadt, while a large proportion of the three subsequent volumes was the result of his labors.

†Mr. Foote enjoyed the friendship of, and corresponded with, a number of literary men here and in England. E. C. Stedman and Lawrence Hutton, Edmund Gosse and Austin Dobson among them. To Mr. Foote and Mr. Beverly Chew jointly Mr. Hutton dedicated his book entitled *From the Books of Lawrence Hutton.*

tion to the furtherance of the objects it had in view than Mr. Holden; but more to be treasured is our remembrance of him as a friend and companion. As characteristic of the man, his brother Iconophiles sadly recall the fact that the annual meeting of the Society for the year 1906 was to have been held, by invitation, at his home, but finding at the last moment that his health would not permit him to carry out this intention, he still insisted upon being our host by proxy at the Players Club.

The vacancy caused by Mr. Holden's death was filled by the election of Mr. Charles A. Munn.

The fifty to seventy-five impressions of the Society's publications printed in excess of the number allotted to members were, until 1905, disposed of through the booksellers, Messrs. J. O. Wright & Co. and Dodd Mead & Co., but in April of that year it was considered advisable, in order to secure a more direct and economical distribution of the edition, to add to the ten active members fifty subscribing or associate members, and the following circular was issued in the month of May:

THE SOCIETY OF ICONOPHILES, having completed the first decade of its existence, has decided to inaugurate a new method of distributing its publications.

The Society has already published the following prints:

Series I Views in New York:
Twelve engravings on copper by E. D. French.

Series II Picturesque New York:
Twelve lithographs by C. F. W. Mielatz.

Series III Printers and Engravers:
Six Portraits engraved on copper by F. S. King.

Series IV Men and Events connected with New York:
Six portraits and views engraved on copper by F. S. King.

Series V Facsimiles of early engraved views of New York:
The prints re-engraved on copper by S. L. Smith.

Series VI Early New York Authors:
Portraits engraved on copper by F. S. King.

Series VII Views of New York on Staffordshire Pottery:
Engraved in aquatint by C. F. W. Mielatz.

The next series will be a set of twelve lithographs by Joseph Pennell, in which he gives his impressions of recent architectural developments in New York.

It is the intention of the Society to continue the issue of engraved portraits and views connected with the history of New York, though a departure from subjects having a strictly local interest may sometimes be made.

The publications of the Society have hitherto been disposed of through dealers. It is now proposed to change the plan of distribution on the lines given below:

The Active Membership of the Society shall continue as at present. In it shall rest the sole proprietorship in the assets of the Society, and it alone shall be liable for all debts or obligations contracted by the Society.

The Active Members shall continue to have the same management of the Society and privileges as heretofore.

There shall be fifty Associate or Subscribing Members, chosen by the Active Members, who shall pay to the Society an enrollment fee of ten dollars each. There shall be no annual dues.

Associate Members shall have the privilege of subscribing to one copy of each publication, at a price to be fixed as near cost as circumstance may warrant.

The failure of an Associate Member to subscribe to a publication of the Society may be construed as a resignation from the Associate Membership.

The publications of the Society will, as a rule, be limited to seventy-five copies.

The first series of prints issued under this new arrangement were the 12 lithographs by Joseph Pennell of the towering buildings in the city commonly called "skyscrapers."

The fifty Associate or Subscribing members were quickly secured. A few changes have occurred among them since the membership was formed, but the roll is now full and is supplemented by a waiting list, all of which is satisfactory evidence that there are a sufficient number of New York Antiquarians and Collectors ready to support the Society in the carrying out of the object for which it was formed, namely the issue from time to

time of prints illustrating old and modern New York, and the encouragement of the fast declining art of pure hand engraving.

In the fifteen years of its existence the Society has published seventy-eight engravings and the following books:

Washington's Reception by the Ladies of Trenton together with the *Chorus* sung as he passed under the triumphal arch raised on the Bridge over the Assunpink [or Assanpinck] April 21, 1789. New York, 1903, quarto. 104 copies printed.

An Index to the Illustrations in the Manuals of the Corporation of the City of New York, 1841–1870. New York 1906, Octavo. 250 copies printed.

In these two instances only, and in the present publication, has the Society wandered away from its own particular field. It is a Society for publishing prints, not books, and its members believe in the wisdom of the old saying, "Let every shoemaker stick to his last."

None of the issues of the Society, except one lettered impression and the trial proofs of each engraving remains in its possession.

The Society of Iconophiles has always been an harmonious body of men. Few and unimportant are the differences of opinion that have arisen among them, and the Society has never changed the occupants of its official positions of which there exist but two: that of President, and the dual one of Secretary and Treasurer. It has no rent or salaries to pay, and the annual meeting, the only regular one it holds, has generally been called to order around the hospitable board of one or another of its members, a pleasant prandial custom which has been found to be an effective way in which to secure a full attendance of the members, and to revive and stimulate their interest in the work of the Society.

To say that love of home is one of the strongest of human passions is to utter a very trite remark. Even the fugitive from justice, with a price set upon his head, cannot always resist its influence and stealthily returns to his old surroundings at the risk of his liberty, perchance his life. Homesickness is a mental ailment that has been prevalent since the dawn of

creation, and men of every age and clime join in the plaint of Goldsmith's Traveller:

"Where 'er I roam whatever lands to see
My heart untravell'd fondly turns to thee
Still to my brother turns, with ceaseless pain,
And drags at each remove a lengthening chain."

Hammerfest in Norway is the most northerly civilized town on the face of the earth. For one half the year darkness, snow, hail and bitter cold are the portion of its inhabitants, and yet they tell us of one of their number who wandered far away, and for two years sojourned in milder climes. Then he returned and told his old friends and neighbors that Hammerfest was good enough for him.

The happiest hour in the experience of every normally constituted Knickerbocker traveller, is the one that strikes, as the brave ship which bears him homeward ploughs the waters of his own beautiful lower bay and lays its course for the "Narrows" through which Henry Hudson piloted the "Half Moon" three centuries ago. Glad as he may have been months before to turn his face towards the open sea, and much as he may have seen and enjoyed in his wanderings over the earth, he is only too willing to admit that the home-coming is the best and sweetest part of his journey. It is worth while to go away from home just to know the delight of coming back.

The love and longing for one's own city, town or village being so prevalent a sentiment, it is safe to conclude that in this great city of New York there will always be found support and encouragement for a Society, which, like that of the Iconophiles, endeavors to preserve, for the benefit of future generations, a pictorial record of the shifting scenes that its streets and buildings present to the observer as the rolling years pass by.

The artists who, in addition to Mr. French, have given the Society the benefit of their genius, taste and talent are:

Joseph Pennell — Sidney L. Smith
C. F. W. Mielatz — Francis S. King
Walter M. Aikman

A few years before his death the late Mr. French prepared, at the request of the Society, an account of his life and work. As the first of our designers and engravers, and in testimony of our regard for him not only as an artist of marked ability in his chosen field, but also as a man of a refined and gentle personality with whom it was a pleasure to come in contact, this autobiography is printed herewith.

William Loring Andrews.

CATALOGUE OF THE ENGRAVINGS

WITH

HISTORICAL NOTES

THE HALLS OF JUSTICE
("THE TOMBS")

FIRST SERIES

VIEWS OF NEW YORK

Twelve engravings on copper by Edwin D. French.

Edition: 101 impressions on Japan Paper, 11 of which are proofs before letter signed by the engraver. Each print is enclosed in a wrapper which bears the Society's imprint and seal and a brief description of the subject. Published in 1895.

SUBJECTS

1 St. Paul's Chapel. 1895
2 Interior of St. Paul's Chapel (View of Chancel).
3 Fraunces' Tavern.
4 The Roger Morris House.
5 Hamilton Grange.
6 St. Mark's Church.
7 City Hall.
8 The Halls of Justice ("The Tombs").

SUBJECTS—CONTINUED

9 National Academy of Design.
10 St. John's Chapel, Varick Street.
11 The Murray Hill Distributing Reservoir.
12 Bowling Green.

NOTES

1 St. Paul's Chapel. The oldest church edifice now standing in the city of New York, and the pride and wonder of the city in its day. The foundation stone was laid on May 14, 1764, and the building opened and dedicated with elaborate religious and civil ceremonies on October 30, 1766. The building faced the Hudson River, which then came up to the present Greenwich Street, and commanded an uninterrupted view of the Jersey shore. The steeple was not added until 1794. The architect, Mr. McBean, is said to have been a pupil of James Gibbs, the architect of "St. Martin's-in-the-Fields," one of London's fine churches, and an edifice which St. Paul's much resembles in the interior.

2 The Chancel of St. Paul's. At the opening ceremonies of St. Paul's Chapel the sermon was preached by the Rev. Dr. Samuel Auchmuty, Rector of Trinity Church, and Chaplain to the Right Hon. William, Earl of Sterling. When the city was occupied by the British, St. Paul's was re-opened on September 22, 1776, and a sermon was preached by the Rev. Thomas L. O'Beirne, Chaplain to Admiral Lord Howe. In 1789 George Washington attended a service after his inauguration as first President of the United States, and in his diary for 1789 and 1790, as regularly almost as Sunday comes round, is the entry, "Went to St. Paul's Chapel in the forenoon." The pew set apart for his use was next the north wall, midway between the chancel and the vestry room. In 1818 the remains of General Montgomery, killed at Quebec in 1775, were removed to New York and buried beneath the mural monument which stands outside under the chancel window. This monument had been erected to his memory in 1787, in accord-

ance with an Act of Congress passed in 1776. It was made in France from designs by Caffieri, under the direction of Benjamin Franklin, and shipped to New York, during the Revolution, by way of North Carolina to avoid capture by the British. In a letter to Robert R. Livingston, dated Passy, August 12, 1782, Franklin makes the following reference to this monument: " . . . this puts me in mind of a monument I got made here, by order of Congress five years since. I heard of its arrival and nothing more. It was admired here for its elegant antique simplicity of design, and its various beautiful marbles."

In 1873–74 repairs were made in the interior of the Church, consisting of new pews, stained-glass windows, new chandeliers and wall decorations. In 1879 the old pulpit was removed from the head of the centre aisle to the north side of the choir. The sounding-board over the pulpit is said to be the only pre-Revolutionary relic still in its original place in the City of New York: "when the patriots went through the city, destroying everything which symbolized our allegiance to the mother country, the coat-of-arms of the Prince of Wales, on the summit of this board, escaped their notice and here it has remained until the present time."

3 FRAUNCES' TAVERN. Until its recent 'restoration' this building, at the corner of Broad and Pearl Streets, was one of the oldest in New York. It was built by Stephen De Lancey, who purchased the land on which it stands in 1700. In 1762 it passed by deed to Samuel Fraunces, a native of the West Indies, who here opened a tavern called the "Queen's Head." In 1765 Fraunces retired from the enterprise and was succeeded by John Jones who also withdrew, in the following year, and was succeeded by Bolton & Sigell, who advertised in Holt's *New York Journal* of January 15, 1767, that "they propose to open, on Monday next, a Tavern and Coffee House at the House of Mr. Samuel Frances near the exchange. . . . where gentlemen may depend upon receiving the best of usage." In 1770 Fraunces again took possession, and it was under his management that the house, under the title of "Fraunces' Tavern," acquired its celebrity. The Chamber of Commerce was organized in the Long Room of this tavern in 1768. This room was also the scene, on December 4, 1783, of one of the

most memorable occurrences in the War of the Revolution—Washington's farewell to his brother officers. In 1904 the building was purchased by the Sons of the Revolution, and in 1906 its restoration, or rather complete reconstruction, was begun and completed in 1907 at a cost of $60,000. It is now used as the headquarters of the Society.

4 The Roger Morris House, or Jumel Mansion. This house was built about one hundred and fifty years ago by Colonel Roger Morris for his bride, the beautiful Mary Philipse. On the keystone of an arch in the main hall is carved the date of its completion, 1758. Twenty years later the house was Washington's headquarters, and after the capture of the island by the British, it was occupied by the Hessian general, Knuyphausen. The property was sold in 1783 under the Act of Attainder passed in 1779 by the Legislature of the State of New York. After several changes of ownership the house became the property of Stephen Jumel, a French merchant, by whom it was devised to his widow, the famous woman whom Aaron Burr married in his old age.
It stands on a commanding eminence at St. Nicholas Avenue and One Hundred and Sixtieth Street, a beautiful specimen of Colonial architecture. In 1903 the house was acquired by the City of New York, and full custody of the old building was given to the Daughters of the American Revolution, who formally opened it on May 28, 1907.

5 Hamilton Grange. Built in 1801 by Alexander Hamilton, who occupied it as a country seat up to the time of his death, on July 12, 1804. In front of it stood a group of thirteen gum trees, which were planted by Hamilton as symbolical of the thirteen States. The house was moved in 1889 from its original location at One Hundred and Forty-second Street and the old Kingsbridge Road to One Hundred and Forty-first Street and Convent Avenue, and is now used as the parish school of St. Luke's Church. The exterior remains unchanged and though many repairs have been made in the interior, the woodwork and contour of the rooms remain the same.

6 St. Mark's Church in the Bowery. Standing on the north-west corner of Tenth Street and Second Avenue, on the site of the private chapel

built by Governor Stuyvesant, and in which his body was interred. On the outer eastern wall is a tablet inscribed: "In this vault lies buried Petrus Stuyvesant late Captain General and Governor in Chief of Amsterdam in New Netherland now called New-York, and the Dutch West-India Islands died Feby A. D. 1672 aged 80 years." The ground was donated to the Episcopal Church in 1793, by Peter Gerard Stuyvesant, a great grandson of the Governor. The corner-stone of the present edifice was laid April 25, 1795, and the building was opened for worship on May 9, 1799. The steeple was built in 1829; the portico, extending across the entire front, was not added until 1858. Next to St. Paul's Chapel this is the oldest church edifice in the city. The building seen in the distance was erected, and is still occupied, by the New York Historical Society.

7 City Hall. The foundation-stone of this building was laid on May 26, 1803, during the Mayoralty of Edward Livingston, and the building was completed in 1812 at a cost of half a million of dollars. At the time of its erection it was, without doubt, the finest edifice in the United States, and it still remains, after the lapse of nearly a century, one of the most chaste and pleasing examples of municipal architecture in the city. The prize of $350 offered by the Aldermen was won by designs submitted in the name of John McComb and his appointment as architect followed, but there is evidence to show that credit for the designs does not belong entirely to him. McComb in his diary refers to a communication in the *Evening Post* "about the manner Mr. Mangin was treated in not having his name published as the principal architect." The communication referred to was a letter signed "Justice," in the *Evening Post* for June 4, 1803, with the following editorial introduction: "It is with extreme regret that we have to record a transaction so illiberal as the one which forms the subject of the following communication. We should have given it a place sooner but we wished first to make some inquiries into the correctness of the facts, and we should now have suppressed it, had we not satisfactory reasons to believe it is founded in too much truth." Joseph F. Mangin, "the real author of the plan of the New City Hall," as he is called by "Justice," was a French architect and for many years one of the City Surveyors. The un-

published diary of John McComb, preserved in the New York Historical Society, shows that he was an able administrator. From it we learn that the original plans called for brownstone and that a quarry of that material was leased by the city at Newark. It was McComb's desire, however, to use marble, and his arguments were finally effective in securing the use of "white stone," as he calls it, for the front and two ends. A contract was made with the owners of a quarry at West Stockbridge, Massachusetts, and the marble was drawn across New York State to the Hudson River. All told, there were 35,271 cubic feet of marble used at a cost of $1.06 per cubic foot delivered.

8 The Tombs or City Prison on Centre Street. The site of this building was formerly a fresh-water pond, known as the Collect. In 1805 the Common Council ordered that this pond be drained and filled in with clean earth. The prison, which was a good example of Egyptian architecture, was finished in 1838; some of the stone used in its construction came from the old Bridewell in the City Hall Park. The Tombs was taken down in 1897 to make way for the present structure.

9 Academy of Design. The National Academy of Design was founded in 1826, and chartered in 1828. It was the first institution in the country established under the exclusive control and management of professional artists, to whom alone, it was contended, could Art and its general dissemination be properly entrusted. The building here represented stood on the northwest corner of Fourth Avenue and Twenty-third Street. It was begun in 1863, the corner-stone being laid with appropriate and imposing ceremonies on October 21st of that year. The architect was P. B. Wight, who took as his model the Doge's Palace in Venice. This building was taken down in 1899.

10 St. John's Chapel, Varick Street. Built by Trinity Parish between 1803 and 1807 in a region then just becoming fashionable. It fronted a park known as Hudson Square, later as St. John's Park. Watson in his *Annals of New York*, writing in 1843, says: "Hudson's Square is a beautiful

embellishment of New York, redeemed from a former waste. . . . . The large growth of the trees and the abundance of grateful shade make it, in connection with the superiority of the uniform houses which surround it, a place of imposing grandieur." This park was sold in 1869 to the New York Central and Hudson River Railroad Co., and the church is now surrounded by tenements and factories.

11 Murray Hill Reservoir. In the olden time the people of New York obtained their water from private wells and were abundantly supplied, for Manhattan Island abounded liberally in springs and water courses. In time, however, this source of supply became inadequate, and as early as 1776 a reservoir was completed by Christopher Colles on the east side of Broadway between the present Pearl and White Streets, into which water was to have been pumped from wells and distributed through wooden pipes, but the Revolution put an end to the scheme. Water from the Croton watershed was introduced into the city in 1842, when this distributing reservoir on Murray Hill, on the West side of Fifth Avenue between Fortieth and Forty-second Streets, was completed. The water was first let into this reservoir on July 4th, amid the greatest enthusiasm, and with an imposing military and civic procession. The structure was of dark granite, forty-four feet in height, and held 21,000,000 gallons. It was demolished in 1901, to be replaced by the New York Public Library.

12 Bowling Green. Laid out in 1732. In March of that year the City Fathers "*Resolved* that this corporation will lease a piece of land lying at the lower end of Broadway, fronting to the Fort, to some of the inhabitants of the said Broadway, in order to be enclosed to make a Bowling-Green thereof, with walks therein, for the beauty and ornament of the said street, as well as for the recreation and delight of the inhabitants of the city, leaving the Street on each side thereof 50 ft. in breadth."
In 1771 it was ordered: "*Whereas* the General Assembly of this Province have been at the great expense of sending for an equestrian statue of his present majesty and erected the same on the Bowling Green, before his majesty's fort in this city, and this Board, conceiving that unless the said

Green be fenced in, the same will very soon become a receptacle for all the filth and dirt of the neighborhood, in order to prevent which, it is ordered that the same be fenced with iron rails, in a stone foundation." This fence still surrounds the Green; the crowns which originally ornamented the tops of the pillars were broken off when the statue of George III was demolished. The buildings represented in the engraving were originally private residences, standing on the site of the Government House. As they were built and occupied by wealthy and distinguished families they were known by the popular name of "Quality Row." Afterwards, from their occupancy, they were known as "Steamship Row," and were demolished in 1900 to make way for the new Custom House.

SECOND SERIES

PICTURESQUE NEW YORK

Twelve lithographs by Charles F. W. Mielatz.

Edition: 103 impressions, 11 of which are signed by the artist. Each print is enclosed in a wrapper which bears the Society's imprint and seal. Published in 1898.

SUBJECTS

1 The Battery and Castle Garden.
2 Morningside Park and St. Luke's Hospital.
3 The Aaron Burr House, No. 11 Reade Street.
4 Clinton Hall, from a sketch made in 1889.
5 High Bridge.
6 On the Harlem River at High Bridge.

SUBJECTS—CONTINUED

7 South Street, from Coenties Slip.
8 Oyster Market, near Christopher Street.
9 Dutch Reformed Church, Kingsbridge Road.
10 "Five Points."
11 The Poe Cottage, Fordham.
12 Old Mill, Van Cortlandt Park.

NOTES

3 No. 11 Reade Street. Aaron Burr had a law office in this building in 1832. It stood in close proximity to the site of the Manhattan Waterworks which Burr was active in promoting. The house was taken down in 1899 to make way for the new Hall of Records.

4 Clinton Hall. The building here represented was the old Astor Place Opera House which was remodelled in 1854 for the Mercantile Library. In 1890 it was taken down and in its place was built the present Clinton Hall.

9 Dutch Reformed Church. Fordham Manor Reformed Church was organized May, 1696; the first church was erected in 1706; the present church, represented in the lithograph, was erected in 1849. It was in the Valentine family vault, in the graveyard of this church, that the body of Virginia Poe, the poet's wife, was laid, and where it remained for many years until it was removed to Baltimore to rest beside Poe's body.

10 "Five Points." From a sketch made by Mr. Mielatz in February, 1884.

11 Poe's Cottage. This cottage was occupied by Edgar Allan Poe from 1846 to 1849. It still stands at the corner of One Hundred and Ninety-fifth Street and Kingsbridge Road, but was moved back from its original site about 25 feet when Kingsbridge Road was widened. It was probably erected toward the end of the eighteenth century.

THIRD SERIES

EARLY AMERICAN PRINTERS AND ENGRAVERS

Six portraits in ornamental borders, engraved on copper by Francis S. King.

Edition: 132 impressions printed on India paper, laid down, 11 of which are proofs signed by the engraver. The prints in this series are not enclosed in wrappers. Published in 1897–1901. Below will be found descriptions of the ornamental borders in Mr. King's own words.

SUBJECTS

1 Hugh Gaine, Printer and Bookseller.
2 Isaiah Thomas, Esq., Printer, Worcester, Massachusetts.
3 Paul Revere.
4 Alexander Anderson. The first engraver on wood in America.
5 James Rivington, Printer and Bookseller.
6 Amos Doolittle, Engraver of the Battles of Lexington and Concord.

NOTES

1 HUGH GAINE. "There is so much in this plate that I scarcely know where to begin. The 'Tree of knowledge' appears growing out of the barren and stony soil of Gaine's period and the root springing from a skull suggests life out of death. The serpent suggests wisdom. In the background is New York. Gaine was proprietor of 'The New York Mercury,' and his sign was a Bible and a crown, which are shown in the panel at the top to left, together with an old hand press and two inking balls. The singing bird suggests the springtime, and the general awakening of his profession. The harp his Irish origin. The female figure is holding his most important publication, the *Journal of the Votes and Proceedings of the General Assembly*. This plate is engraved entirely with the graver, and printed from a clean-wiped plate." The portrait is after a painting in the possession of E. H. Butler, Esq., of Philadelphia.

2 ISAIAH THOMAS. "An architectural design. At the top, in the center, appears his bookplate to which I have added more ornament, bearing his motto: *Nec Elatus Nec Dejectus*. On the left is a figure holding an old Roman lamp, symbolizing the antiquarian; opposite is a figure holding inking pads and symbolizing printing. Below on the left is a bust of Gutenberg; on the right one of Franklin, their names appearing on ribbons above. The design throughout is ornamented with festoons of ribbons and fruit; a ram's head is beneath the portrait. Below is a collection of antique art objects recalling his interest in the subject. It is a line engraving throughout except the portrait which is engraved by picking with the graver to imitate a delicate lead-pencil drawing. It will be interesting to compare the treatment of this portrait with that of Rivington." The portrait is from a painting by Gilbert Stuart. In the inner part of the frame enclosing the portrait, to the right, is the following inscription in minute letters: DEDICATED TO E. B. HOLDEN, ESQ., BY ENGRAVER.

3 PAUL REVERE. "The idea of this design was suggested by an English marble. The buds and stems are those of a species of New England

water lily. On the top is an American Eagle bearing a ribbon on which is Revere's motto: *Pugna Pro Patria.* In the right upper corner are the signal lanterns; on the left bits and spurs, suggesting the ride. In the lower left-hand corner are a bell, crucibles, etc., referring to his occupation as a bell and general metal founder. Under the portrait to the right are the implements of his profession as an artist. The plate is engraved throughout with a tool such as is shown resting on a palette in the engraving. It is a picked and line engraving, not stipple." On the stem of a lily beneath the portrait is the following inscription in minute letters: DEDICATED TO MR. R. H. LAWRENCE, BY ENGRAVER.

4 ALEXANDER ANDERSON. "A classical design with an ornamented head holding festoons of fruit and flowers in its mouth. Beneath the portrait are engraver's tools. The plate was engraved entirely with a graver and the print is from a clean-wiped plate excepting the coat on which a rag was used slightly to make it richer."
The portrait is from a photograph taken in 1869.

5 JAMES RIVINGTON. "A modified classical design. As Rivington passed part of his life in England and part in America I have introduced the flags of both nations. Beneath the portrait are books and newspapers. I would suggest that it would be interesting to compare this portrait with that of Isaiah Thomas; in the Rivington will be seen the boldest, and in the Thomas the most minute, treatment of the set. This print appears to its best when seen at a distance of two feet or more. It is all engraved with a graver, and is printed from a clean-wiped plate excepting the background which is slightly toned with a rag by the printer."
The portrait is based on the painting by Gilbert Stuart.

6 AMOS DOOLITTLE. "Above is the coat-of-arms of Connecticut, with the motto of the State: *Qui Transtulit Sustinet.* Beneath the panel bearing the inscription are flags, a drum and cannon, suggesting the subject of his early engravings. Also a palette with the implements of his profession. The plate is engraved throughout with a graver, and while the ornamental

portion of the plate is printed from a clean-wiped plate, the portrait and background are toned with a soft rag by the printer, somewhat after the method used in printing an etching."

The portrait is from a water-color painting in possession of the New Haven Colony Historical Society.

FOURTH SERIES

MEN AND EVENTS CONNECTED WITH THE CITY OF NEW YORK

Six portraits and views in decorative borders, engraved on copper by Francis S. King.

Edition: 120 impressions on Japan paper, 11 of which are proofs before letter signed by the engraver. Each print is enclosed in a wrapper, which bears the Society's imprint, seal and a brief description of the engraving. Nos. 1, 2, and 3 are accompanied by a few pages of text describing the events depicted in the views beneath the portraits. Published in 1899–1902.

SUBJECTS

1 Lafayette and a View of his landing in New York, August 16, 1824.

2 Washington and a View of the Evacuation of New York, November 25, 1783.

SUBJECTS—CONTINUED

3 DeWitt Clinton and a View of the Battery at the time of the Erie Canal Celebration, November 4, 1825.
4 Admiral Dewey and the Arch erected to celebrate his arrival in New York, September, 1899.
5 Aaron Burr and a View of the Richmond Hill House.
6 Alexander Hamilton and a View of the Grange.

NOTES

1 LAFAYETTE. The portrait is from a line engraving by Geille, the head of which is copied quite closely from the full-length portrait of Lafayette, painted in 1822 by Ary Scheffer; the military uniform is from a painting by Gerard. The view of the landing of Lafayette is from a drawing by Imbert, engraved by Samuel Maverick. Mr. King describes the plate as follows: "The chief idea is to have a frame in keeping with the portrait of Lafayette and the landing. On the right is a shield bearing a liberty cap; above is a branch of laurel; a gun, cannon-balls, ropes, sails, anchor, etc., signify our struggle in a general way, and its commercial results. A map is indicated under Lafayette's coat-of-arms. To the left is the American Eagle, holding in its claws arrows and laurel and resting on the American flag. The mariner's compass suggests Lafayette's voyage to this country, and is in keeping with the view below. Above the eagle is a palm branch and the French and American flags. Above is the sun casting light over all, with laurel leaf decorations. The line of oak leaves at the bottom indicates strength and endurance."

2 WASHINGTON. The portrait is from an original study by Joseph Wright, now in the Pennsylvania Historical Society. This portrait was selected because it was doubtless painted at headquarters, Rock Hill, near Princeton, in October, 1783, a short time before the evacuation of New York. Although it is unlike any other portrait of Washington, it has the stamp of his approval, for he commissioned the same artist to paint the portrait he

sent to the Count de Solms, and also had Wright paint another portrait in 1784. William Dunlap, who was also at headquarters in October, 1783, thus mentions this portrait in his *History of the Arts of Design:* "At this time and place Mr. Wright painted both the General and Mrs. Washington, as I likewise attempted to do. Wright's pictures I then thought very like." The view of the evacuation is taken from the background of the full-length portrait of Washington painted by John Trumbull, now in the City Hall, New York. Trumbull refers to this portrait in his *Autobiography* in the following terms: "I returned in July (1790) to New York, where I was requested to paint for the corporation a full-length portrait of the President . . . In the background, a view of Broadway in ruins, as it then was, the old fort at the termination; British ships and boats leaving the shore with the last of the officers and troops of the evacuating army, and Staten Island in the distance. Every part . . . was accurately copied from the real objects."

3 DeWitt Clinton. The portrait is from a painting by Charles C. Ingham, now in the possession of the Century Association.
The view of the Battery is part of a large lithograph in Colden's *Memoir of the Erie Canal Celebration,* published in 1825. Mr. King describes the plate as follows: "The design as a whole may be considered Colonial. The columns of staves on each side are bound together by the usual bands, and surmounted by vase-shaped ornaments having the stars and stripes decorations. In the centre directly over the portrait is the seal of the State of New York; below the frame is an oval wreath with the name DeWitt Clinton, with a palm branch on one side and oak leaves on the other. Below on the right and left are the bows of canal boats, 'Erie' and 'Hudson,' made fast with ropes to the columns of staves, suggestive of both ends of the canal. Fresh and salt water fish in the waves beneath approaching one another are intended to represent the 'wedding of the waters.' The horse shoes on the lower corners indicate the propelling power used on the canals."

4 Admiral Dewey. The portrait is from a photograph taken in 1899. Mr. King describes the plate as follows: "I have tried several times to de-

scribe this plate, but thus far have not succeeded very well. The design should in a great measure tell its own story and I hope it does. Of course the dolphins, ship-blocks, bolts, ropes and guns all refer to Dewey's profession. The battle of Manila Bay is pictured in the lower left hand corner. The picture of the Arch refers to his reception in New York. These pictures are presided over by a figure of Liberty with outstretched arms, holding a bundle of arrows over the sea fight, and an olive branch over the arch. Above the portrait are turrets with guns and draped flags with the shield of the United States. Over all is a 'fighting-top,' with spars, guns and smoke, behind which a sun-burst is suggested. It is engraved with a graver throughout, no acids or dry point being used; many so-called engravings done now are, in great part, etchings."

5 AARON BURR. The portrait is from a painting by John Vanderlyn, now in the New York Historical Society. The view of "Richmond Hill" is based on a print in the *New York Magazine* for June, 1790.

6 ALEXANDER HAMILTON. The portrait is based on the one painted by John Trumbull, from life, in 1792. It was from this portrait that Trumbull painted the picture now belonging to the Chamber of Commerce of New York, and it is the only one he did from life. The view of "The Grange" is from a photograph taken in 1893.

FIFTH SERIES

FACSIMILES OF EARLY ENGRAVED VIEWS OF NEW YORK

Ten prints re-engraved on copper by Sidney L. Smith.

Edition: 103 impressions on Japan paper, 11 of which are proofs signed by the engraver. Each print is enclosed in a wrapper which bears the Society's imprint and seal, and a brief description of the engraving. Published in 1899–1903.

SUBJECTS

1 Federal Hall. The seat of Congress.
2 View of the new Dutch Church.
3 View of Columbia College.
4 An East View of Trinity Church.
5 A View of the present seat of his Excel. the Vice President of the United States.
6 A View of St. Paul's Church.
7 Government House.

SUBJECTS—CONTINUED

8 A Perspective View of the City Hall in New York taken from Wall Street.
9 View of Belvedere House.
10 A View of the Battery and Harbor of New York, and the "Ambuscade" Frigate.

NOTES

1 FEDERAL HALL. Reduced from a rare engraving by Amos Doolittle, from a drawing by Peter Lacour, and printed and sold by Doolittle at New Haven in 1790. The original engraving is 12¾ x 16⅝ inches, and represents the inauguration of Washington in the gallery on Wall Street.

The City Hall, called, after 1789, Federal Hall, was situated at the head of Broad Street, fronting on Wall Street, where the United States Sub-Treasury Building now stands. It was erected in 1700, the Common Council having, in 1698, voted to build a new City Hall for £3,000, and in 1699 sold the old "Stadt Huys" which stood on Pearl Street, facing Coenties Slip. At the new City Hall were held the sessions of the Common Council, the Provincial Assembly, the Supreme Court and the Mayor and Admiralty Courts. It was the place of election, and was also used as the City Prison until 1789. It was altered to accommodate the sessions of the First Congress under the Constitution, under the direction of Major L'Enfant, author of the original plan for the City of Washington. When Congress decided to move the seat of the National Government to Philadelphia, Federal Hall was again altered to receive the Courts and Legislature of the State. It was in the open gallery in front of the Senate Chamber that Washington was inaugurated first President of the United States, on April 30, 1789. The building was taken down in 1812.

In the *Columbian Magazine*, for August, 1789, is the following description of Federal Hall, as it appeared after the alterations made for the accommodation of the Federal Legislature: "The basement story is Tuscan, and is

pierced with seven openings; four massy pillars in the centre support four Doric Columns and a pediment. The frieze is divided to admit thirteen stars in the metopes, these, with the American Eagle and other insignia in the pediment, and the tablets over the windows filled with the thirteen arrows and the olive branch united, mark it as a building set apart for national purposes."

2 New or Middle Dutch Church. Reduced from an engraving by William Burgess, size, 9¾ x 14 inches, believed to be unique. This church, erected east of Nassau Street, below Liberty (then Crown Street) was opened for service in 1729, and was known as the New Dutch Church to distinguish it from the church in Garden Street, which was built in 1693. When another church was erected at the corner of Fulton and William Streets it was known as the *North*, the Garden Street Church being designated the *South*, and the one in Nassau Street as the *Middle* Dutch Church. During the Revolution this Church was used first as a prison, and afterwards as a riding-school for the British officers and soldiers. The whole of the interior was then destroyed, leaving only the bare walls and roof. It was not until 1790 that the church was restored and re-opened for divine service. It was used as a place of worship for the last time on August 11, 1844. It was then leased to the United States Government, and was occupied as the City Post Office from 1845 to 1875. In 1882 it was taken down to make way for the building now occupied by the Mutual Life Insurance Company.

3 Columbia College. Facsimile of an engraving by C. Tiebout in the *New York Magazine* for May, 1790, from which the following account of the College is taken. "King's College, in the City of New York, was principally founded by the voluntary contributions of the inhabitants of the province, assisted by the General Assembly, and the Corporation of Trinity Church, in the year 1754, a royal charter being then obtained. . . . The building (which is only one third of the intended structure) consists of an elegant stone edifice, three complete stories high, with four staircases, twelve apartments in each, a chapel, hall, library, museum, anatomical theatre

and a school for experimental philosophy. All students, but those in Medicine, before the revolution, were obliged to lodge and diet in the college, unless they were particularly exempted by the Governors or President, and for the security of their morals, &c, the edifice was surrounded by a high fence, which also encloses a large court and garden. . . . The college is situated on a dry gravelly soil, about 150 yards from the Bank of Hudson River, which it overlooks, commanding a most extensive and beautiful prospect. . . . King's College is now called Columbia College . . . Until the revolution the College did not flourish. The plan upon which it was originally founded, was contracted, and its situation unfavorable. The former objection is removed, but the latter must remain."

4 Trinity Church. Facsimile of an engraving by C. Tiebout in the *New York Magazine* for January, 1790. The following description of Trinity Church is taken from the same magazine: "Trinity Church was founded in the year 1696, in the reign of William III, while Mr. Fletcher was governor of the Province; and divine service was first performed in it on the 6th of February, 1697 [March 13, 1698], by the Reverend Mr. Vesey, Rector of the Parish. The original church was a small square edifice, large enough, however, to accommodate the Episcopal Congregation till the year 1735, when an addition was made to the East end, and in the year 1737 it was augmented, on the north and south sides, to the noble size in which it appeared at the time of its destruction. In the great conflagration of the City, on the 21st of September 1776, the Church was entirely destroyed. The new Church was built by Mr. J. Robinson, Carpenter, and Messrs. Moore and Smith, Masons. It is 104 feet long and 72 wide, and the steeple 200 feet high; but as it is not yet completed a description in its present form would convey to our readers but an imperfect idea of the whole edifice. The representation here given was drawn from a view in Broadway. The portico in front, and the balustrade and towers at the foot of the spire, were, however, taken from the builder's plan, and are supposed to be pretty correct."

This church was taken down in 1839, and the present church was begun in

the autumn of the same year, but was not completed and ready for consecration until May 21, 1846.

5 Richmond Hill House. Facsimile of an engraving by C. Tiebout in the *New York Magazine* for June, 1790, from which the following is extracted: "The annexed plate is a view of the country seat, the property of Mrs. Jephson, the present residence of John Adams, Esq., Vice-President of the United States of America. It is beautifully situated, near the City of New York, on the banks of the Hudson, of which it commands an extensive prospect. The venerable oaks, and broken ground, covered with wild shrubs, give it a very romantic air. This place was formerly the headquarters of the President when Commander in Chief of the American army, at the commencement of the late war."

Mrs. John Adams has left a description of the place as it appeared in 1789. "In natural beauty," she writes, "it might vie with the most delicious spot I ever saw. It is a mile and a half distant from the City of New York. The house stands upon an eminence; at an agreeable distance flows the noble Hudson, bearing upon its bosom innumerable small vessels laden with the fruitful productions of the adjacent country. Upon my right hand are fields beautifully variegated with grass and grain, to a great extent, like the valley of Honiton in Devonshire. Upon my left the city opens to view, intercepted here and there by a rising ground and an ancient oak. In front, beyond the Hudson, the Jersey shores present the exuberance of a rich, well-cultivated soil. In the background is a large flower-garden, enclosed with a hedge and some very handsome trees. Venerable oaks and broken ground covered with wild shrubs surround me, giving a natural beauty to the spot which is truly enchanting. A lovely variety of birds serenade me morning and evening, rejoicing in their liberty and security."

In Valentine's *Manual of the Corporation*, 1852, p. 467, is the following: "Richmond Hill House stood at the corner of Varick and Charlton streets and has associated with it many interesting events of former days. It was occupied during the Revolutionary War as a country residence by Sir Guy Carleton, Lord Dorchester, and several other distinguished noblemen, and has been the scene of many a gay party. After the war it came into

the possession of Colonel Aaron Burr, who resided there for many years . . . It has since been used as a theatre and public house and has been much altered of late years to adapt it to modern taste, and has been lowered over twenty feet, to conform to the grade of the surrounding streets." The Richmond Hill House was taken down in 1849.

6 St. Paul's Chapel. Facsimile of an engraving by Scoles in the *New York Magazine* for October, 1795, from which the following is taken: "The annexed view of St. Paul's Church is very judiciously taken from the Park, where the foliage of the young trees embellishes the accuracy of the design. This church was built about 35 years since, and is esteemed the most elegant in the city. The front is an Ionic portico, the pediment of which contains a statue of St. Paul in a niche in the centre; and the inside is finished in the Corinthian order, with columns supporting an arched ceiling. The great window in front is adorned with the monument erected by Order of Congress to the memory of General Montgomery; the pulpit and altar are designed and executed with a remarkable degree of taste, and the only imperfection appears at the west end, by the deficiency of an organ, the preparation for which, entrances, etc., which it was intended to conceal, are at present a blemish. "The steeple, which was finished last year, completes the external appearance of the building; it is somewhat more than 200 feet high from the ground, above the lower reserve grade angular section or story, of the Ionic order, with the proper columns, pilaster and pediments; the two next sections are octangular, of the Composite and Corinthian orders, supported by columns at the angles; the whole is crowned with a spire. The church, tower and first section of the steeple are of stone, the rest is of wood. As no expense has been spared, and the several parts have been directed by persons of taste and capacity, the structure is generally esteemed preferable to most of the kind in the United States."

7 Government House. Facsimile of an engraving by Scoles in the *New York Magazine* for January, 1795. In the same magazine is the following description of the engraving: "Government House in the City of New York is erected on the spot where Fort George formerly stood, front-

ing Broadway. It was built by act of the Legislature, and intended for the residence of the Governor of the State. Its situation in point of pleasantness, is perhaps exceeded by few in the United States, having a beautiful prospect of the harbour, of Long Island, Staten Island, the Jersey Shore, etc., . . . The view here given is taken from the Northwest corner of the Battery, near the end of Greenwich Street, it exhibits a part of the City, and some portion of the Green and walk on the Battery."

8 City Hall, Wall Street. Reduced from an engraving by C. Tiebout (size, 20⅝ x 14¼ inches), in the New York Historical Society. On the back of this print is the following inscription: "Presented to the New York Historical Society by John Pintard on the 15th May, 1812, the day on which this building was prostrated, the materials having been sold at Auction to Mr. Jinnings for four hundred and twenty-five Dollars."

The following is a list of the early engravings of the City Hall in Wall Street as it appeared after the alterations made to accommodate the Sessions of the First Congress. While this building was the seat of the National Government it was known as the "Federal Hall" or "Federal Edifice."

1—View of the Federal Edifice in New York. S. Hill, Sculpt. Engraved for the Massachusetts Magazine, June, 1789. Vol. 1. No. vi.
Size: 7½ x 8¼ inches. In the Massachusetts Magazine for June, 1789.

2—View of the Federal Edifice in New York. Columb. Mag.
Size: 7½ x 7¾ inches. In the Columbian Magazine for August, 1789.

3—Perspective View of the Federal Edifice in the City of New York. Engraved for the New York Magazine.
Size: 4⅝ x 3⅞ inches. In the New York Magazine for March, 1790.

4—Federal Hall. The Seat of Congress Peter Lacour Delin. A. Doolittle Sculpt. Printed & Sold by A. Doolittle New Haven 1790.

Size: 12¾ x 16⅝ inches. Re-engraved by Sidney L. Smith for the Society of Iconophiles, and 103 impressions printed in October, 1899. *Size:* 4⅝ x 6⅝ inches.

5—A Perspective View of the City Hall in New York taken from Wall Street. C. Tiebout Delineate & Sculpsit.
Size: 20⅝ x 14¼ inches. Re-engraved by Sidney L. Smith for the Society of Iconophiles, and 103 impressions printed in February, 1902. *Size:* 6⅞ x 4⅛ inches.

9 Belvedere House. Facsimile of an engraving by Scoles in the *New York Magazine* for August, 1794. The following account of this Club House is taken from the above magazine: "Belvedere House (an Eastern view of which we have the pleasure to present to our readers in this month's Magazine) is situated on the banks of the East River, about a quarter of a mile beyond the pavement of the eastern extremity of the City of New York. It was built in the year 1792, by thirty-three gentlemen, of whom the Belvedere Club is composed . . . The ball-room, which includes the whole of the second story of the east front, is an oblong octagon of forty-five feet in length, twenty-four wide and seventeen high, with a music gallery . . . The windows of this room open to the floor, and communicate with a balcony twelve feet wide, which surrounds the eastern division of the house and affords a most delightful promenade . . . The room on the ground floor is of the same shape and dimensions of the ball-room, and is generally used as a dinner and supper room for large companies and public entertainments. The west division of the house is composed of two dining parlours, a bar-room, two card-rooms and a number of bed-chambers. The west front opens into a small court-yard, flanked on each side with stables, a coach house, and other offices. The little grounds into which the east front opens, are formed into a bowling-green, gravel walks, and some shrubbery, in as handsome a manner as the very limited space would admit of. The want of extensive grounds is, however, much compensated for by the commanding view which its situation gives of the City and adjacent country. The prospect is very varied and extensive: a great part of the City, the bay of New York, Long-Island, the East River

as far as Hell Gate, the island of New York to the northward of the City, and a little of the North River, with its bold and magnificent bank on the Jersey side, altogether compose a scenery which the vicinity of few great cities affords. . . . For the satisfaction of those at a distance, and to account for the contracted appearance of the house in the plate, it may be necessary to add, that the view is taken from the opposite shore of Long-Island, a distance of more than a mile."
This building was located on a high plot of ground at the corner of Montgomery and Cherry Streets, and is indicated on Longworth's map of the City, dated 1808.

10 THE BATTERY AND HARBOUR. Facsimile of an engraving by S. Hill in Drayton's *Letters written during a tour through the Northern and Eastern States*, Charleston, 1794, from which the following is extracted:
"We came opposite the battery; which is at the extreme point of the town . . . The guns (which are thirteen in number) are placed upon carriages on a stone platform *en barbette*, some few feet above the level of the water. Between the guns and the water is a public walk; made by a gentle decline from the platform: and going round the ground upon which the battery is placed. Some little distance behind the guns, two rows of elm trees are planted; which in a short time will afford an agreeable shade. The flag staff rises from the midst of a stone tower, and is decorated on the top with a golden ball: and the back part of the ground is laid out in smaller walks, terraces, and a bowling green.—Immediately behind this, and overlooking it, is the government house; built at the expense of the State. . . .
"At the lower end of Broad-way, is the battery, and public parade; of which, I have already given you some account: and I now present you with a sketch of it, as seen from this spot. While I was taking it, the Ambuscade sailed by, having a liberty cap on the fore-top-gallant-mast head. I drew it with pleasure, hoping that it would be an ornament to the piece: and I trust everything, which brings to the mind ideas of social liberty, and good government, will be."

SIXTH SERIES

EARLY NEW YORK AUTHORS

Two portraits engraved on copper by Francis S. King.

Edition: 103 impressions on Japan paper, 11 of which are proofs before letter signed by the engraver. Each print is enclosed in a wrapper bearing the Society's imprint and seal. Published in 1903-04.

SUBJECTS

1 Fitz-Greene Halleck.
2 Joseph Rodman Drake.

NOTES

1 HALLECK. This portrait is from an oil painting by Henry Inman, which was painted in the year 1828 for George P. Morris, and is now in the New York Historical Society. Mr. J. G. Wilson says of Inman's portrait

that it is "incomparably the best ever made of the poet, who was painted by four generations of artists—Jarves, Inman, Elliott and Hicks."

2 DRAKE. From an oil painting by John Paradise, now in the possession of Mr. Eckford Craven de Kay. Halleck wrote of Drake that he was, perhaps, the handsomest man in New York—"a face like an angel, a form like an Apollo, and his person was a true index of his mind."

SEVENTH SERIES

VIEWS OF NEW YORK ON STAFFORDSHIRE POTTERY

Eight aquatints engraved by C. F. W. Mielatz.

Edition: 104 impressions on Japan paper, 11 of which are printed in blue and signed by the engraver; the remainder of the edition is printed in sepia. Each print is enclosed in a wrapper bearing the Society's imprint and seal. Published in 1904-06.

SUBJECTS

1 A View of New York from Fulton Street, Brooklyn.
2 The Battery, New York, Esplanade and Castle Garden.
3 New York Alms House, now Bellevue Hospital.
4 City Hotel, Broadway, between Thames and Cedar Streets.
5 Castle Williams from the Battery.
6 Brooklyn Ferry, Fulton Street, New York.
7 St. Paul's Chapel and the Rutherford House.
8 Castle Clinton and the Battery.

NOTES

About 1820 the Staffordshire potters in order to gain the American trade and overcome the hatred of all things English, decorated their wares with scenes from American history, views of important American towns, and well-known buildings. These designs were printed on the pottery in rich dark blue and were usually copied from contemporary engravings. In some cases, however, original sketches seem to have been used, and it is from plates and platters with New York views of this character that Mr. Mielatz has engraved this series for the Society of Iconophiles.

1 New York from Brooklyn. This view is found on a 10-inch plate made by Stevenson with the following inscription printed on the back: "New York from Brooklyn Heights, by W. G. Wall, Esq." The original drawing for this plate was made by W. G. Wall, a young Irishman, who came to New York in 1818, and achieved great fame from his water colour sketches of American scenery, for some of which he realized as much as four hundred dollars. Large aquatints in colours of his views of New York from Brooklyn and Weehawk and Hudson River scenes had a large circulation.

The scene on this plate pictures Fulton Street, Brooklyn, near the present Brooklyn Bridge entrance. The first steam ferry-boat to Brooklyn, the "Nassau," appears in the centre of the East River.

2 The Battery, New York Esplanade and Castle Garden. This view is found on a large platter made by Stevenson, labelled "Esplanade and Castle Garden," and gives an interesting glimpse of the open air life of eighty years ago. The title "Esplanade" was that given to the central walk in the Battery, long the favorite society promenade. In the distance appears the entrance to Castle Garden. In the harbor and to the left of Castle Garden the artist has inserted a picture of the steamship "Aetna," which was destroyed by the explosion of her boilers in 1825.

3 New York Alms House, now Bellevue Hospital. This view was taken from a large platter made by I. & W. Ridgway. The predecessor

of the old Alms House stood on the northwest corner of what is now the City Hall Park, and was erected in 1791 from the proceeds of a lottery instituted by the city fathers. The cornerstone of the building which forms the subject of the engraving, was laid in 1811. The six acres of land for its site cost $22,000. The building was constructed of stone taken from a quarry in the neighborhood, and was opened in 1816. In 1848 it, in turn, became overcrowded, and its occupants were transferred to their present quarters on Blackwell's Island. The building was then remodelled and turned into a hospital, and as Bellevue Hospital has served the city for upwards of half a century.

4 City Hotel, Broadway, between Thames and Cedar Streets. This view is from a nine-inch plate by Stevenson, and gives an interesting study of Broadway three-quarters of a century ago. The large building in the center of the scene covers the block between Thames and Cedar Streets (115 Broadway). The foundations of the City Hotel were laid in 1794. The building was completed four years later. Its great height, four stories, made it a landmark, easily discernible on all contemporary views of the city from the water. More interesting still than this old hostelry around which the social life of the city revolved for so many years, is the street scene here depicted—the load of wood, the saw horse, the pump, all characteristic of the Knickerbocker life long since departed.

5 Castle Williams from the Battery. This engraving was taken for a nine-inch plate by Stubbs, and shows us Castle Williams little changed in appearance from the Castle Williams of to-day. It was designed in 1807 by Col. Jonathan Williams of the United States Engineers, and completed just before the War of 1812. It was built of Newark Sandstone with walls forty feet high and eight feet thick. The lower tier mounted twenty-seven 35-pounders, and the upper tier thirty-nine 20-pounders. In the foreground appears a portion of the lower end of the city with its shores in their natural beauty.

6 Brooklyn Ferry. Fulton Street, New York, from a small platter by Stevenson. On the left of this view is pictured the entrance to

Fulton Market, erected upon a site purchased by the city in 1821. In the centre the "Ferry Slips" and the "Nassau," the first steam ferry-boat which ran between New York and Brooklyn. The lease of the privilege of operation of this ferry was purchased by Robert Fulton and William Cutting. Beekman's slip was bought by the city for a landing place, and Ferry Street, now Fulton, was opened up. The "Nassau" was launched in 1814 and built on the lines of a catamaran: her motive power being supplied by a large wheel in the center between the two hulls.

7 St. Paul's Chapel and the Rutherford House, from a six-inch plate by Stevenson. This picture of St. Paul's Chapel is from the south-east, a different quarter from that of other contemporary views. The house to the right was erected about 1770 by Major Walter Rutherford, a Scotchman, who, on his retirement from the royal army, settled in New York and married Catherine Alexander, the sister of Lord Sterling. Prior to the Revolution, Broadway only extended up as far as St. Paul's, all traffic turning off to the right to the Boston Post Road. The continuation, on which this house stood, was called Great George Street. In 1806 the house was remodelled. It served as a store until John Jacob Astor erected on this site his famous hotel.

8 Castle Clinton and the Battery, on a large platter by Enoch Wood. The series of aquatints ends with a view of the fortification, the foundations of which were laid in 1807 upon a ledge of rocks three hundred feet distant from the shore. The fortress was completed in 1811, and was named the South-west Battery. In 1816 it was renamed Castle Clinton, after George Clinton, New York's distinguished Governor. In the same year the Battery was extended seaward; still two hundred feet of the bridge remained. Six years later Castle Clinton was dismantled and ceded back to the city. In 1824 it was leased to one Marsh at an annual rental of $1,400. Its top was decked over and made into a promenade, where, during the summer, the Castle Garden Band played nightly. Tickets of admission to the Garden, redeemable at face value in refreshments sold within, were sold for a shilling each.

EIGHTH SERIES

SKY-SCRAPERS OF NEW YORK

Twelve lithographs by Joseph Pennell.

Edition: 100 impressions, all signed by the artist. The set of twelve being enclosed in a cover designed by Mr. Pennell.

SUBJECTS

1 Battery Park.
2 Broadway from Bowling Green.
3 "Broadway Towers."
4 The Stock Exchange.
5 Nassau Street.
6 Pine Street.
7 William Street.

SUBJECTS—CONTINUED

8 "Building the Building."
9 "The Flat Iron."
10 Union Square.
11 Broadway above 23rd Street.
12 The "Times" Building.

NOTES

These lithographs were drawn by Mr. Pennell when on a visit to New York in 1904, and are an interesting expression of the strong impression made upon the artist by the "towering piles" of *new* New York. They were printed in England under the supervision of the artist, and were issued by the Society in 1905.

NINTH SERIES

TWELVE VIEWS OF NEW YORK, ENGRAVED ON COPPER FROM OIL PAINTINGS, WATER-COLOR DRAWINGS AND RARE ENGRAVINGS

Edition: 100 impressions on Japan paper, 11 of which are proofs before letter signed by the engraver. Each print is enclosed in a wrapper bearing the Society's imprint and seal. The new seal, engraved by Sidney L. Smith, is first used on these wrappers. Published in 1905–08.

SUBJECTS

1 A South East Prospect of the City of New York in 1756–57.
2 Broadway looking North at Grand Street.
3 Clinton Hall, Nassau and Beekman Streets.
4 The Custom House, New York, 1799–1815.
5 A South West Prospect of the City of New York (1806).
6 Novum Amsterodamum.
7 King's College 1756–1784. Columbia College 1784–1857.

SUBJECTS—CONTINUED

8 State Street, Nos. 16–19. About 1864.
9 A View of New York in 1775.
10 Broadway and Grand Street in 1830.
11 Grace and Trinity Churches.
12 St. Paul's Chapel.

NOTES

1 A South East Prospect of the City of New York. Engraved by Francis S. King, from an oil painting presented to the New York Historical Society in 1904, by Miss Cornelia Le Roy White in the name of Goldsborough Banyer, who was a descendant of the original owner, of the same name. This painting, which is 60 x 37½ inches, was formerly the property of Goldsborough Banyer, who came to America in 1737, and held several important public offices in the Province of New York from 1746 until the termination of the British rule. He retired to Albany, where he died in 1815, leaving a large estate.

The water front in this picture corresponds closely to the "Duyckinck" map, surveyed by Maerschalk and dated 1755. The date given in the title was fixed by the late Mr. E. B. Holden, who wrote in regard to it as follows: "I made the date 1756–57 as in 1756 an English fleet came in and probably brought prizes. Admiral Boscowen won a naval battle off Newfoundland in 1755. Of the ships in the picture at least one is a war ship. Probably most of the prizes came from the West Indies, and are merchantmen."

2 Broadway looking North at Grand Street. Engraved by Walter M. Aikman from an oil painting by R. Bond, dated 1852. The flag is at half mast, and the Broadway House draped in mourning for the death of Henry Clay, whose remains arrived in New York on July 3, 1852. The day of his funeral obsequies was observed in New York on July 20th, by a great civic and military parade. The Broadway House was the head quarters of the Whigs in the campaign of 1844. After Clay's defeat in this election it lost prestige and declined.

3 Clinton Hall, Nassau and Beekman Streets. Engraved by Francis S. King, from a water-color drawing by Alexander Jackson Davis, the architect of the building. The Clinton Hall Association was formed in 1828 to erect a building for the permanent accommodation of the Mercantile Library. This building, at the corner of Nassau and Beekman Streets, was opened November 2, 1830. The Mercantile Library, formed in 1820 for the purpose of affording the advantages of a circulating library to merchants' clerks, was opened on February 12, 1821, in a room at 49 Fulton Street, with 700 volumes. When it moved into Clinton Hall, in 1830, it had 6,000 volumes. Twenty three years later the number had increased to 47,000, and, having outgrown its accommodations, the Opera House in Astor Place was purchased at a cost of $140,000, the property in Nassau Street being sold for $100,000.

4 The Custom House [or Government House]. Engraved by Walter M. Aikman from a wash-drawing by William Rollinson. The first stone of this pretentious edifice was laid May 21, 1790, the Legislature having resolved in 1789 that a house for the use of the President of the United States should be erected on part of the site of the ancient fort. It was of red brick, two stories high, with a portico of white Ionic columns, and stood on an eminence facing Bowling Green. The designs for the front of this building were furnished by John McComb, architect, of the City Hall. The seat of government having been removed to Philadelphia before its completion, it was never occupied by the President, but for several years was used as the city residence of Governors Clinton and Jay. About the year 1800 it was converted into offices for the Customs. It is said to have been destroyed by fire in 1815. Its site was occupied for many years by private residences, which later were known as "Steamship Row." These were removed in 1900, to make way for the new Custom House.

5 A South West Prospect of the City of New York. Engraved by Sidney L. Smith from a rare engraving which is without title or date. This interesting view of the lower part of the city in the early part of the

nineteenth century shows the side of the Government House, pictured in the preceding plate, and the churn-like structure supporting the flag-staff on the west side of the Battery. This structure was taken down in 1825. The second Trinity Church is seen on the left of the plate.

6 New Amsterdam about 1650. Engraved by Sidney L. Smith from a painting in the New York Historical Society. This painting was presented to the Society in 1881 by C. E. Detmold, one of the founders of the Metropolitan Museum of Art, it having been purchased in Amsterdam of the bookseller, Frederick Muller. It is in an old carved wood frame, and is said to have hung in the Home Office of the Dutch West India Company. The upper part of this frame is reproduced in the engraving beneath the view. The shield to the left bears the arms of the City of Amsterdam. On the shield to the right is the Lion of Holland without the sword and arrows in its paws. The inscription, placed by the engraver on the ribbon, is the one that appears on the bottom of the painting. Translated, it reads: "In the ship Lydia by Laurens Block son of Herman, in the year 1650." In 1888 Thomas Addis Emmet saw in Muller's shop in Amsterdam another painting which was an exact replica, frame and all, of the picture presented to the New York Historical Society in 1881. He was told by Muller that he had secured the painting from an old teakwood vessel which had formerly been in the Dutch Navy and was one of the squadron which took New York from the English in 1673, and had been broken up a few weeks before. See the *Magazine of American History* for January, 1890.

7 Columbia College, 1857. Engraved by Walter M. Aikman from a photograph taken in 1857. The corner-stone of King's College was laid August 23, 1756, and in May, 1760, the officers and students "began to Lodge and Diet in it." The building was known as King's College until May 1, 1784, when the first act was passed changing the name to Columbia College. The use of the building was discontinued on May 7, 1857, and in that year its demolition was begun. It stood west of Broadway, between Barclay and Murray Streets, and its grounds originally extended down to the Hudson River. President Myles Cooper describes the College as it

existed in 1773, as distant about one hundred and fifty yards "from the Hudson River, which it overlooks, commanding from the eminence on which it stands a most extensive and beautiful prospect."

8 State Street, Nos. 16–19. Engraved by Walter M. Aikman from a photograph taken about 1864. The houses in this picture are interesting examples of the domestic architecture of New York in the first half of the nineteenth century. They were erected about 1828–30 on the site of the old fort, fronting on the Battery and back of the seven houses facing Bowling Green. No. 18 was occupied in 1830 by I. Phillips Phœnix. This was then the most fashionable part of the city. At the left is seen the rear of Stephen Whitney's house, No. 7 Bowling Green, in its day one of the most elegant and stately residences in the city.

9 A View of New York in 1775. Engraved by Sidney L. Smith from an aquatint in the *Atlantic Neptune*. The *Atlantic Neptune*, a collection of maps and charts, was published for the use of the Royal Navy of Great Britain in 1781. It consisted of two elephant folio volumes and contained 110 colored or tinted maps and 104 views. The maps include Nova Scotia, the River St. Lawrence, the Island of Cape Breton, the coasts and harbors of New England, New York, Long Island, the Hudson River, the coast of Carolina, the Gulf of Mexico; plans of the proceedings of the British fleet in New York Harbor, the siege of Yorktown, the battle of Camden, etc. In addition to the above view of New York, it contains the following pictures of the vicinity of the city: Highlands of Naversink; South Shore of Long Island, the Entrance to the North and East Rivers, the Light House on Sandy Hook, and the Narrows with the east bluff of Staten Island.

10 Broadway and Grand Street in 1830. Engraved by Walter M. Aikman, from an oil painting by R. Bond, dated 1830. As early as 1809 a public house stood on the corner of Broadway and Grand Street, which then and for many subsequent years was conducted by Abraham Davis. This was afterwards called the Broadway House, and the same premises were occupied as a hotel for many years. In November, 1809, the

Street Commissioner reported that Mr. Samuel Burling had offered to furnish as many poplar trees as might be necessary to line Broadway from Leonard to Arch Street (present Astor Place), provided the Corporation would move and set them without expense to him. The Commissioner further stated that he had consulted a number of property owners and found them exceedingly anxious to accept the liberal offer of Mr. Burling, and one had offered to cart a great portion at his own expense. It being concluded by the corporation that the arrangement would "be an additional beauty to Broadway, the pride of our city, and as the season was then a proper one for transplanting and the curbstones were then being laid, the proposition was approved." Valentine's *Manual of the Corporation*, 1865, p. 614.

11 GRACE AND TRINITY CHURCHES. Engraved by Sidney L. Smith from a sepia drawing by William Strickland in the New York Historical Society. Grace Church was erected in 1809 by a congregation that had separated from Trinity Church. It stood on the corner of Broadway and Rector Street. In *The Picture of New York*, published in 1828, it is described as follows: "It is a substantial and neat edifice of brick, with a handsome cupola, the rear of the building is of an elliptical form, with a terraced garden and the Rector's house. . . . Pews in this Church command the highest rents of any in the city; such is the influence of fashion, wealth and a much beloved and eloquent pastor" [Doctor Jonathan M. Wainwright].
This church was taken down in 1846 when the present structure was erected at Broadway and Tenth Street. The Trinity Church pictured in this engraving is the second edifice, completed in 1790. The building south of Grace Church, No. 65 Broadway, was occupied by John R. Livingston from 1794 to 1816; by the Branch of the Bank of the United States from 1817 to 1824, when the bank moved to the building erected for it in Wall Street, and which is now occupied by the U. S. Assay office. No. 65 Broadway was valued in 1799 at £4,000. After 1825 it was a boarding-house.

12 ST. PAUL'S CHAPEL. Engraved by Sidney L. Smith from a sepia drawing by W. Strickland in the New York Historical Society. William

Strickland, who made the drawings from which this and the preceding number were engraved, was an English architect, who died in Nashville, Tennessee, in 1856. He was buried in the crypt of the State Capitol at Nashville, of which building he was the architect. The date of these two pictures by Strickland can be placed between 1809 and 1813, for Grace Church was not erected until 1809, and John Scoles, whose name is barely legible on the building opposite St. Paul's, 222 Broadway, moved to 67 Bowery in 1814. Scoles, "engraver and bookseller," with the address "222 Broadway and 27 Ann St." is found in the New York Directory from 1805 to 1813. His name appears continuously in the directories from 1793 to 1844. He was a mediocre engraver of numerous portraits and views. His views of St. Paul's, Government House, and Belvedere House have been reproduced by the Society of Iconophiles in Series 5. No. 222 Broadway stood on that part of Shoemakers Pasture bounded by Broadway, Fulton, Nassau and Ann Streets. For some years prior to the Revolution it was a public resort known as Spring Garden. Immediately preceding the Revolution it was purchased by the Sons of Liberty for their headquarters, and known as Hampden Hall. Subsequent to the Revolution its uses were private until converted into a Museum by John Scudder, in the year 1830.

AUTOBIOGRAPHY

OF

EDWIN DAVIS FRENCH

WRITTEN FOR THE

SOCIETY OF ICONOPHILES

IN

1901

AUTOBIOGRAPHY OF EDWIN DAVIS FRENCH

I was born January 19, 1851, in the village of North Attleboro, Massachusetts. My father, Deacon Ebenezer French, was a carpenter and builder, an excellent workman, and a man of sterling qualities, highly esteemed and respected by all who knew him. My great-grandfather, Ezra French, fought in the patriot army during the war of the Revolution, and his grandfather, John French, came from England and settled in Eastern Massachusetts about the end of the seventeenth century.

My boyhood was spent in my native village, where I, of course, attended the public schools. I always had a fancy for drawing, but doubt if I ever really had any unusual talent in that direction. At the age of fourteen I went to Suffield, Connecticut, to prepare for college, and two years later I entered the freshman class—the Class of 1870—at Brown University, in Providence, R. I. Unfortunately, a breakdown in health compelled me to leave the college course in the middle of the Sophomore year, and I never returned to complete it. A couple of years later, my health being somewhat improved, I took up the trade of engraving on silver, an occupation which I followed for nearly twenty-five years, chiefly in the employ of the Whiting Company, whose works were formerly located in my native town.

In 1873, I married Mary Olivia, daughter of the late Harvey Pierce Brainerd, of Enfield, Conn.

In the year 1876, the Whiting Company, my employers, removed their works to New York City, whither I went with them. Here I was placed in

charge of their engraving department, holding this position until I took up my bookplate work in 1894.

When I was about thirty years of age I commenced drawing from cast and life in the evening classes of the Art Students' League of New York, working under the instruction of William Sartain, and afterwards under Messrs. Geo. de Forest Brush and F. Edwin Elwell. I was elected to the membership of the League in 1885, and served for five years on its Board of Control, at first as Treasurer, and afterward as President of the League (1889–91). It was during my presidency that the American Fine Arts Society was organized, whose work was the building and maintenance of the present home, in West Fifty-seventh Street, of the Art Societies which originated it, the Society of American Artists, the Architectural League, and the Art Students' League; and not a little of the work of its organization and promotion fell to my share.

It was, I think, in the early part of 1893, that Mrs. French's sister, Miss Brainerd, became interested in collecting *ex-libris*, for which she had unusual opportunities, being at the time a cataloguer in the Library of Columbia University, and she brought together a very valuable collection of old American and European bookplates. I would say here, that although I unquestionably owe very much to bookplate collectors as a class, and especially to certain individual collectors, for the reputation I have gained as a maker of *ex-libris*, I never could altogether bring myself to approve of the separation of a bookplate from a book, and feel that irreparable damage has been wrought in public and private libraries by the removal of such marks of ownership, often historic, from so many of the older volumes. Miss Brainerd, however, made this collection for the library, with the knowledge and consent of the librarian, adding extensively to it by the exchange of duplicate plates, and gave it over to the Library when she resigned her position there.

I was naturally interested in these curious old bits of engraving, and in an idle hour attempted a burlesque imitation of an old plate, a print of which I surreptitiously placed among those in my sister-in-law's collection. After puzzling over it for awhile, she discovered the fraud, and then insisted that I should engrave a *bona-fide* bookplate for her little collection of books and

for exchanges with collectors. So, in unemployed hours during the summer I completed my first bookplate, and was quite agreeably surprised at the effectiveness of the proof the plate-printer sent me! My second attempt was a plate for my wife, and the third was for my International-Language collection of books, the inscription being in Volapük. I had been for several years much interested in that language, had corresponded in it with its adherents in all parts of the world, and had written and translated many articles for various Volapük journals in Europe and America. As a result, I had gathered together a large number of books and pamphlets in and relating to Volapük, and also much of the literature of other systems of international language which have been presented with varying degrees of success, from Dr. Samenhof's *Esperanto* (which at one time numbered nearly as many adherents as Volapük) to such projects as Bauer's *Spelin*, all of which unquestionably had their good features, but never developed into practical use. This explanation is for the sake of those who are unwilling to take my Volapük *ex-libris* seriously.

The following winter, by the advice of some of my friends of the Architectural League, I showed proofs of my bookplate work at the annual exhibition of that Society. In this way, and by means of the various plates of mine which had found their way to collectors of *ex-libris*, my work became gradually known. My first commission was from Mr. Beverly Chew, whom I met at his rooms by appointment on the evening of January 19, 1894, to learn his wishes concerning a bookplate for himself. Mr. E. H. Bierstadt was also there that evening, as I remember. Mr. Chew also entrusted to me the engraving of The Players bookplate from an exquisitely delicate wash-drawing by Howard Pyle, which at the time seemed to me (and indeed I fear it proved to be) quite too formidable an undertaking for a plate-engraver of my limited experience. I think it was the same day that I met Dr. Charles E. Clark, of Lynn, Mass., at the Fifth Avenue Hotel, and agreed to make two bookplates for him. The next week Mr. S. P. Avery sent for me, and an invitation plate for the coming inauguration of a new wing at the Metropolitan Museum was discussed. Mr. W. L. Andrews, who was present, wanted me to make a bookplate for him. My new work accumulated so rapidly, I had to ask permission from my employers, the Whiting Company,

to remain away from the works until such time as I could finish what I had on hand, which was readily agreed to, work being very scarce in our department there. The decoration of silverware by means of engraved ornament had gone quite out of fashion, and there were only a few engravers left, and they got work only a part of the time. It never became necessary for me to return to my silverware engraving.

During that year, 1894, I engraved bookplates for Mr. Beverly Chew, Dr. Charles E. Clark (2), a memorial plate for Mr. Avery, for his daughter's library, for Mr. W. L. Andrews, Whitelaw Reid, M. C. Lefferts, E. H. Bierstadt, C. B. Foote, W. E. Baillie, Henry Blackwell, H. E. Deats, E. B. Holden (2) and one for Mrs. Holden, E. R. Holden, J. P. Woodbury, Dr. R. B. Coutant, James J. Goodwin and Rev. Francis Goodwin, of Hartford, Rev. Beverley Warner of New Orleans, Jonathan Godfrey, C. C. Kalbfleisch, H. S. Rowe, Miss Lawrence and J. H. Bates; also for the Oxford Club of Lynn, the Players, the Colonial Dames of America and the Grolier Club. I also engraved an invitation plate for the Metropolitan Museum, an illustration for Mr. Andrews' *Stray Leaf from the Correspondence of Charles Dickens and Washington Irving*, and his imprimatur, after Millet's *Sower*, and commenced the first engraving published by the Society of Iconophiles—the exterior view of St. Paul's Chapel.

The next year, 1895, I made bookplates for L. I. Haber, R. S. Mansergh of Tipperary, Ireland (who has the distinction of being the only client of mine who never paid for plate nor printing), L. B. Lowenstein, A. C. Bernheim, E. D. Church, a memorial plate for the books of Mrs. Bakewell, C. B. Alexander, a second plate for James J. Goodwin, J. W. Ellsworth, a small plate for Mr. Chew, H. H. Vail, M. Taylor Pyne, M. P. Clough, H. A. Sherwin, S. F. Barger, Miss M. G. Messenger, T. M. Osborne, F. E. Marshall, Miss Holden, Percy R. Pyne, and J. K. Goodrich; also plates for the Library of the Metropolitan Museum, with two electrotype variations, the Champaign Public Library and one for the Club of Odd Volumes of Boston. I also engraved a plate for Mr. W. F. Havemeyer, after a design by Thomas Tryon, one for Mr. Theo. L. DeVinne designed by G. F. Babb, and one for the Biltmore Library in two sizes, from Mr. Vanderbilt's own design. For the Society of Iconophiles I completed the following plates: "St. Paul's Chapel"

—"Interior of St. Paul's Chapel"—"Fraunces' Tavern"—"Roger Morris House," and "Hamilton Grange." I also engraved three plates, two copies of old engravings in the "New York Magazine" and one from a recent photograph, and made numerous drawings for head- and tail-pieces and initials for process reproduction, for Mr. Andrews' Old Booksellers of New York.

The following were the bookplates made by me in 1896: W. L. Bull, M. P. Clough, Library of N. Y. Bar Association, V. E. Macy, Tracy Dows, two plates of different size for the Yacht *Sovereign*, after designs by Thomas Tryon, the E. T. McLaughlin Memorial Plate for Yale University. Dr. C. A. Herter, A. J. Morgan, Howard Willets, Robert Sedgwick, a presentation plate for Mr. Andrews, C. H. Taylor, Jr., after a design by E. B. Bird, Mrs. Borland, Mrs. Plummer, another plate for H. A. Sherwin, the John Crerar Library, Chicago, the Denver Club, after a design by Mrs. Sargent, E. R. Lamson, after a design by E. H. Garrett, an *ex dono* plate for Miss Messenger and a small plate for Mrs. Bliss. The same year I completed the following plates for the Society of Iconophiles: "St. Mark's Church"—"City Hall"—"The Tombs"—"Academy of Design"—and "St. John's Chapel." I also engraved a large certificate plate for the Metropolitan Museum, with three electrotype variations, and a fac-simile of the Hartgers Fort Nieuw Amsterdam for the Society of the Colonial Order. Also a rather large invitation card and admission ticket to the celebration of the fiftieth anniversary of surgical anæsthesia at the Massachusetts General Hospital, after a design adapted by B. G. Goodhue.

In the year 1897, I made bookplates for the Emmett collection of the New York Public Library, for Mrs. Gray, Otto Kahn, Mrs. Carnegie, R. H. McCarter, J. L. Stearns, Miss Kingsbury (after design by Miss Lillian Westcott), Julian Marshall, of London, The Candidati (a literary club of young women, who with feminine perversity assumed the masculine form of the name, each of whom has an electrotype duplicate inscribed with her name), William Connell, Miss Sabin, the Child Memorial Library of Harvard University, the Mark Skinner Library of Manchester, Vermont, Paul Lemperly, H. C. Ranney, E. F. Burke, Miss Lefferts, Mrs. Hartshorne, a second plate for Mr. M. T. Pyne, and the Library of Princeton University. I also en-

graved on copper, after the design of G. W. Edwards, the bookplate of the Authors' Club.

For the Society of Iconophiles I completed the "Reservoir" and "Bowling Green" plates, concluding the first series of twelve plates issued by that Society, and also engraved for Mr. Andrews the copy, after Hill, of Drayton's "*View of the Battery and Harbour of New York,*" used as a frontispiece to his *Journey of the Iconophiles.* I also engraved the head- and tail-pieces and initials for Mr. Andrews' book, *New Amsterdam, New Orange and New York,* and a copy of the Montanus engraving of Novum Amsterodamum for the New York Chapter of the Colonial Order. Another plate, a view of Harvard University, for a Lowell Bibliography never published, was engraved by me in 1897. It was during this year that my health began to fail, and I was advised by my physician to spend some time in the Adirondacks. I came to Saranac Lake in August (1897), and the following year built my cottage here, which has been my home since that time.

The list of bookplates engraved by me in 1898 is as follows: Mrs. Sampson, Abraham Goldsmith, G. A. Armour, A. D. Stratton, Dr. S. W. Lambert, Barrett Wendell, Dr. Cushing, the Vassar College Historical Society, S. S. Sherwood, the Burrill Collection of the New York Bar Association, H. R. Winthrop, J. A. Goldsmith, the Twentieth Century Club of Buffalo, F. W. Van Wagenen, Mrs. Harold Brown, J. S. Cox, E. P. Williams, Mrs. Thorne, Mrs. Nimick, J. E. Scripps, Arnold Wood, Dr. C. L. Dana (after design by Kay Womrath) and Mrs. Prescott. I also copied for the New York Chapter of the Colonial Order the engraving of Neu Jorck five Neu Amsterdam from the map of Mathew Seutter.

In 1899, I engraved bookplates for Prof. S. E. Bradshaw, the Stickney Collection of the Chicago Historical Society, J. F. Talmage, E. C. Gale, Mrs. Wood, Mrs. Moore, H. R. Sedgwick, E. L. Boas, C. D. Allen, G. V. W. Duryee, A(rnold) W(ood), Mr. Cushing, J. S. Williams, H(enry) B(lackwell) and Mrs. Mackay. I also engraved a title page for Mr. Andrews' *Trio of French Engravers of the Eighteenth Century,* and a *fac-simile* from the Popple Map of an engraving of New York in 1733. Much of the time during the early part of this year I was prevented from working by serious illness. The winter of 1899–1900, I spent in the South.

In 1900, commencing my work in Atlanta, Ga., continuing it in San Antonio, Texas, and returning to Saranac Lake in May, I engraved bookplates for Miss Horsford, Henry Blackwell (presentation plate), Miss Messenger, the Treadwell Library of the Massachusetts General Hospital (after design by E. G. Goodhue), an Authors' Autograph plate for Paul Lemperly, the University Club, Cleveland, Maj. R. E. Hopkins, Miss Cheney, the Union League Club, New York, C. L. F. Robinson, J. R. Livermore, N. T. Porter, Jr., Silas Wodell, N. Y. Yacht Club, Dr. W. B. James, Miss Salmon, J. H. Buck (design by Miss Marian Buck), Miss Chamberlain, Mrs. Foot, J. W. Loveland, Miss Alexander, J. W. Bullock, and A. W. Little.

The list continues to the present time: J. B. Larner, S. W. Woodward, Miss Ruth Adams, two plates after the same design by Thomas Tryon for the Yacht *Sovereign*, previously mentioned, adapted for M. C. D. Borden, and Mrs. Whitin. For the New York Chapter of the Colonial Order I made a copy of an old engraving representing New York at the time of the Revolutionary War. I also designed and engraved a title page for Arnold Wood's *Bibliography of the Complete Angler*. A Certificate of Membership plate for the Society of Iconophiles was also commenced and dated in 1900, and completed early the following year.

Many of the bookplates in the foregoing list are extremely unsatisfactory to me. In the case of two or three there is the excuse that they were undertaken for a very low price, which of course explains lack of elaboration, but does not excuse slovenly work. I trust that some improvement has been shown, and hope, if I live and have a reasonable degree of health and strength to accomplish better work in the future. For what improvement I *have* attained to, I am largely indebted to the encouragement afforded to me by the Society of Iconophiles and its individual members.

E. D. French.

Saranac Lake, N. Y.,
May 26, 1901.

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